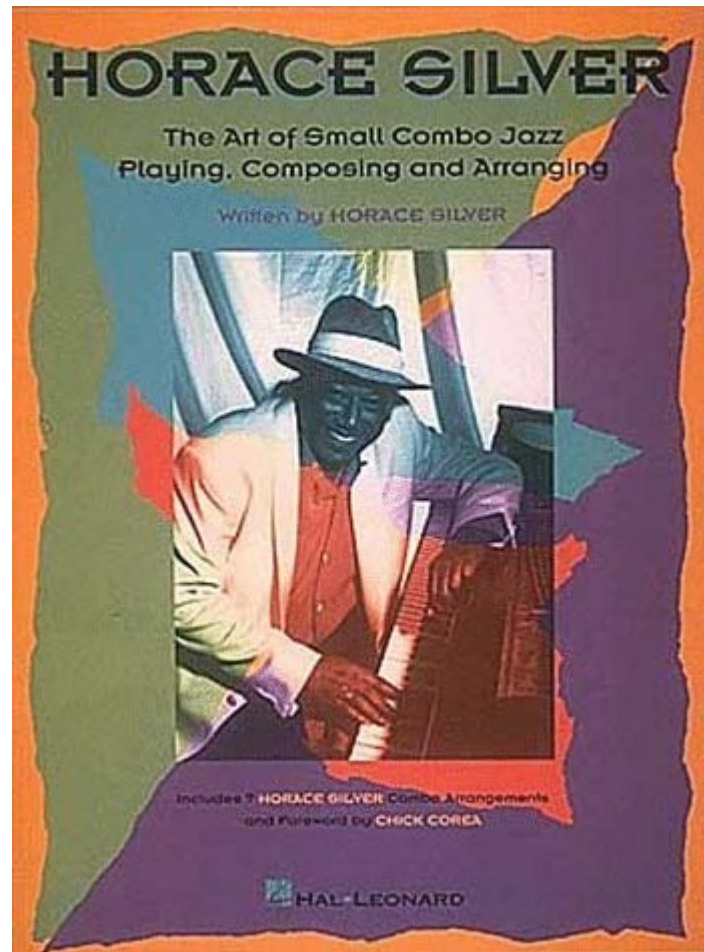


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Horace Silver



**The Art Of Small Combo Jazz Playing,
Composing & Arranging**

Horace Silver

The Art Of Small Combo Jazz Playing, Composing & Arranging



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FOREWORD

I feel very honored to be able to contribute something to this wonderful book by Horace Silver. Horace was one of the very first musicians that truly inspired me to go ahead with music as a lifelong love and pursuit.

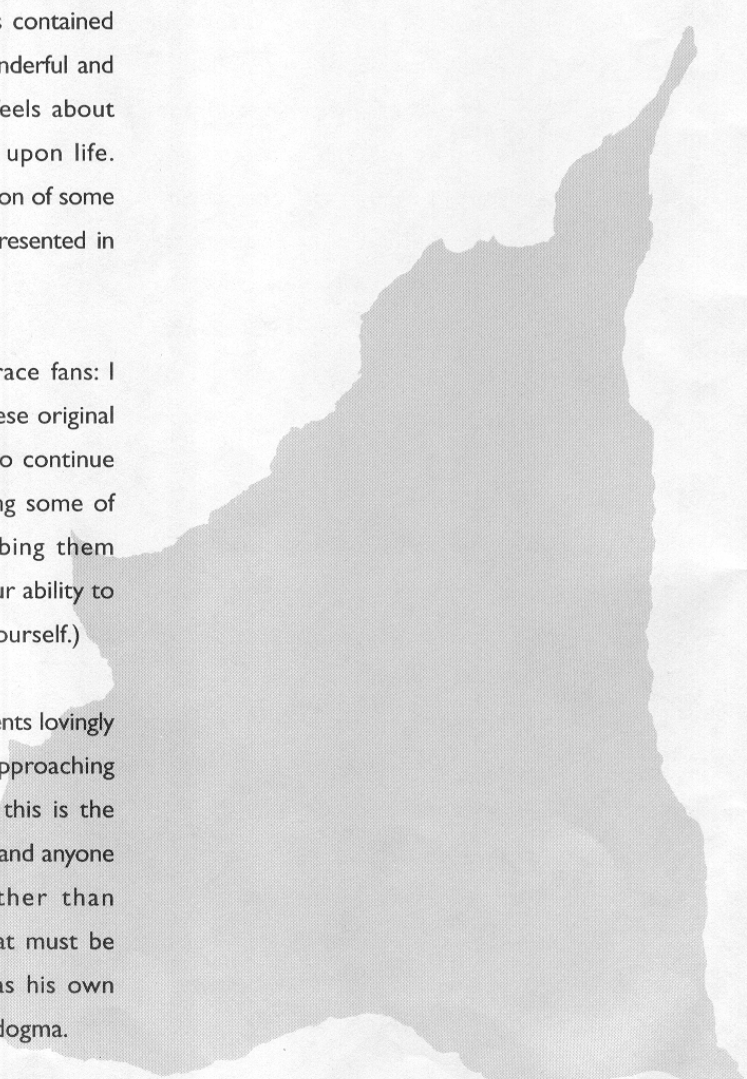
Here, presented in these pages, is Horace Silver's way of creating and working. Now we are able to experience this up close and directly from the man himself. Horace wrote everything that's contained here; both the text and music. It's a wonderful and personal document of how Horace feels about music, its importance and its effect upon life. Included are a small but precious collection of some of his most well known compositions presented in full quintet score form.

(Note to aspiring musicians and Horace fans: I suggest that, in addition to studying these original scores as Horace wrote them, you also continue to improve your ear training by taking some of Horace's other works and transcribing them yourself. It's a great way to improve your ability to "hear the notes" and to notate them yourself.)

In this written work, Horace Silver presents lovingly his own ways of thinking about and approaching music, and of being a musician. I feel this is the best an artist can offer his fellow artists and anyone else who may be interested. Rather than attempting to "lay down the rules that must be followed", Horace shares his views as his own personal way of operating, and not as dogma.

So here is a great document and textbook from one of the most creative and prolific pianist/composer/arranger/band leader's of this century. It's a treasure and should become a standard textbook in the music departments of all schools.

Chick Corea



INTRODUCTION

In the early part of my career, I never thought of myself as a teacher of jazz music, nor did I have the inclination to teach. It has taken me many years to realize that after coaching and grooming the many great talents that have passed through my various bands, I am, indeed, a teacher of jazz music and its principles. I taught a class at El Camino College in Torrance, California, that I called “The Art of Small Combo Jazz Playing, Composing, and Arranging.” This was a five-week course, with two classes a week. Teaching these ambitious students was a very rewarding experience for me and I hope for them as well. This book contains some of the material I used in that class, adding other related material such as some philosophical writings related to music, written in my spare moments while on the road, and small combo arrangements of some of my tunes. The melodies, harmonies, and rhythms should be studied carefully.

This book is my labor of love, dedicated to all musicians—young and old, amateur and professional, unknown and famous. Although my expertise has been—and is—in the field of jazz, the principles set forth in this book apply to all music and to musicians in general. It can be utilized by every musician in each of their respective categories. It is my prayer that this book go forth to help as many musicians as possible. There were many great jazz musicians who shared their expertise with me, and I now welcome this opportunity to share mine with you. I hope I can inspire

musicians to develop the right attitude and approach to enrich their musical career as well as provide them with academic musical knowledge.

This book is not only written for aspiring musicians, but it will also help everyone realize that through music, our souls, minds, and bodies can be uplifted, finding peace, happiness, love, harmony, contentment, and fulfillment to glorify our lives. While this is meant to be an academic text, this book is philosophical and psychological in nature, as well. It is my hope that everyone who studies it will reap the academic, philosophical, and psychological rewards that are to be found within these pages. This is not an ordinary textbook, but one that I hope will complement your other music textbooks. This text contains information not usually found in other books—information that comes from years of experience traveling and performing around the world. Of course, there is nothing so valuable as your own firsthand experience, but through this text I hope to prepare you for your musical journeys ahead and help you to cope with the rigors of life—both in and out of the music arena.

Horace Silver

BIOGRAPHY

Horace Silver, a composer, arranger, band leader and pianist who has been one of the seminal figures in modern jazz, was born in Norwalk, Connecticut, on September 2, 1928. His mother was from New England, his father from Cape Verde, a Portuguese-speaking island chain off the West African coast. "My father was Catholic, so I went to Catholic church," he says, "but my mother was a Methodist, so occasionally I would go to her church, and they would have the black gospel singing there, which I loved. And Latin music has influenced me, not just Cape Verdean music. I've been into Latin music for a long time—Machito, Tito Puente and all those cats—and then the Brazilian thing, the bossa nova. I love Latin rhythms and Latin music."

It was Jimmie Lunceford's orchestra that turned Silver on to jazz. "That was a great band," he says. "I heard them live when I was 10 or 12 years old, and I said to myself, that's what I want to be—a musician. I was a Lunceford fan from then on, so much so that I later had to catch up with Basie and Duke. Then there was Coleman Hawkins, Lester Young, Buck Clayton, Teddy Wilson and Art Tatum, and a little later came Dizzy and Bird and Monk and Bud. Actually, when I was a teenager, my ambition was not just to play the piano but to be an orchestrator for big bands. We had a high school band, and I tried to write some stuff, but once I got to be 21, Stan Getz discovered me and took me out of Hartford, Connecticut. That was when the big bands were fading out, and everybody started playing combo,

so I never got the chance to play with any big bands." After a year with Getz, Silver fell in with a circle of musicians who became the Jazz Messengers. "The group before the Jazz Messengers—Clifford Brown, Lou Donaldson, Curly Russell, Art Blakey and myself—was really great. And then the group with Kenny Dorham, Hank Mobley, Doug Watkins and myself—and later on Donald Byrd came in—we made some really fine records. The band that recorded at Birdland was not called the Messengers—it was just Art Blakey's band—but that group only lasted a hot minute." In 1956 Silver formed his own quintet, which recorded for Blue Note for the next two decades with a shifting cast of stellar personnel, including Dorham, Mobley, Blue Mitchell, Junior Cook, Art Farmer, Clifford Jordan, Woody Shaw, Joe Henderson and the Brecker Bros.

In the 80's he formed his own Silvesto label, recording five albums of what he called Self Help—Holistic Metaphysical Music. During this time, while the hard-bop sound he originated was being re-popularized by a youthful generation of musicians, his band was seldom heard, as he struggled to get his record company off the ground. "I was into a spiritual thing," he says, "but then I thought, this stuff might be turning some people off, so I started another label, Emerald, for straight-ahead jazz." Without national distribution, however, Silver had to fold his labels, but by that time his music was enjoying a resurgence, and his compositions were revived by old masters and young lions alike. "I've been very blessed that all

these cats are still recording my tunes," he says. "Tito Puente just recorded a couple, 'Tokyo Blues' and 'Virgo', and George Shearing recorded 'Strollin' and 'Peace'."

Then Dr. George Butler, with whom he'd worked during his long tenure with Blue Note, signed him to Columbia, and Horace assembled his nine-piece Silver/Brass Ensemble to record *It's Got To Be Funky*. Released in 1993, that album was a critically acclaimed best seller, winning *People* magazine's "Jazz Album of the Year". Silver's comeback seemed assured, until he fell seriously ill on the eve of a national tour. So Silver, now fully recovered and eager to hit the road, cut a brand new set of tunes with the Brass Ensemble, each bearing his distinctively soulful stylistic signature.

"I've been influenced by black gospel music, by Latin music, by the blues and by jazz—swing and bebop," he says. "People were playing funky before I came on the scene, but I seem to inject that into my writing as well as my playing, and I became known for it, because of tunes I've written like 'Sister Sadie', 'Filthy McNasty' and 'Senor Blues'. It's just the way I think, I guess, and the way I feel and play. I respect technique, but I don't feel the necessity to run all over the place. I just like to play something simple and meaningful that has some depth to it. My concept is, it's not how many notes you play, it's what you play and the feeling you put into it. And you've got to keep an open mind when you're composing and arranging. There are certain rules you have to follow, but a lot of rules are made to be broken, so you just go on and experiment and try to be different. I want

to write something that people can walk out of the nightclub humming, but I try not to be predictable."

The Silver/Brass Ensemble is the realization of a dream long deferred, and with the release of *Pencil Packin' Papa*, Horace is looking forward to his first U.S. tour in nearly four years. "I'm anxious to get back out there," he says. "I'm having a ball playing with these cats. They're all fine musicians, but I'm just having a ball not only playing with them but writing for them. It's challenging and it's fun. If I had gotten the chance to go on the road playing piano with a big band when I was young, I could have tried out my big-band writing, but I didn't have that kind of schooling. So now, at this stage of my life, trying to write for more instruments is challenging and thrilling to me, and I'm having a ball writing this music and having them play it. I'm hearing six-part harmony coming back at me, as opposed to two-part harmony, and it really is a gas."

MUSICAL PHILOSOPHY

HAVE YOU DEDICATED YOUR LIFE TO MUSIC?

Have you dedicated your life to music? Have you dedicated your life to jazz? If you want your name to go down in musical history as one of the greatest musicians of your era, you must dedicate your life to “the” music. If you wish to make jazz and improvisation your forte, then you must dedicate your life to it. You must become wedded to this music. It must come first—above and beyond all else! With this kind of attitude and perseverance, your success will be assured. There will be mountains to climb, but with your aspirations to succeed, those mountains will be surmountable.

Make your dedication and move forward, for the world of music lovers awaits your gift; and may your gift be recorded in the annals of musical history and your life be one of fulfillment, contentment, and happiness.

THE SPIRITUAL, MENTAL, AND PHYSICAL ASPECTS OF JAZZ

THE SPIRITUAL ASPECTS OF JAZZ

The roots of jazz music stem from African tribal music frequently used in the performance of religious rituals. This African tribal music was brought to America by the slaves and eventually evolved into Negro spirituals, or black gospel music. Some time later it evolved into the blues, which is the fundamental basis for all jazz music.

Essentially all music—as all life—has a spiritual

quality inherent in it and is capable of uplifting the soul of man when it is written and played by those who have been blessed with and who have worked to cultivate the gift. The jazz musician loves his music. He loves his instrument and dedicates his life to the cultivation of both. Although fame and money are much appreciated and sought after, the true jazz musician puts musical integrity, love, and dedication to his art before fame and fortune. All the love he puts into his music is synonymous with the spirituality that will come out of it, for love is spirituality and spirituality is love.

THE MENTAL ASPECTS OF JAZZ

Jazz, like classical music, is an intellectual music requiring concentration to play and concentration to listen. Jazz is not a background music. You must concentrate upon it in order to get the most out of it. You must absorb the music and let the music absorb you. The harmonies within the music can soothe, relax, and uplift the mind when you concentrate upon and absorb it. Jazz music stimulates the minds and uplifts the souls of those who play it as well as of those who listen to and immerse themselves in it. As the mind is stimulated and the soul uplifted, this is eventually reflected in the body.

In all probability, you have experienced times when you are totally moved by and absorbed in listening to some great music and realized that your aches and pains are gone for a while—only to return after the music has ceased. The music has

temporarily taken your mind off the aches and pains. Music is the conveyor of a whole new lifestyle, encompassing the spiritual, mental, and physical being, which will uplift your soul, stimulate and change your mind, and bless and heal your body.

Jazz music is like classical music because it is music dedicated to truth, purity, and principles and has great potential to uplift man's soul, mind, and body. The composers, performers, and listeners are all dedicated. This same dedication to truth, purity, and principles brings other elements into the music, which will foster a more holistic approach to life and will, in turn, uplift the soul, mind, and body of humanity.

THE PHYSICAL ASPECTS OF JAZZ

Some jazz music is for dancing and some is strictly for listening. Some jazz music can appeal to the feet and make you want to dance. This is entertainment and healthy exercise for the body. Some jazz music brings happiness to the soul and mind which, in turn, reflects itself within the body.

In order to play great jazz, you have to put your spiritual, mental, and physical energies into the music. Our love, intellect, and strength have to be projected wholeheartedly "in and through" the music. You give your all! You hold nothing back. Do not accept halfway measures in your own musicianship, or in those musicians with whom you are associated. Do not be satisfied in becoming just a B or B+ jazz musician. You must practice to make yourself an A or A+ jazz musician, capable of associating with A and A+ jazz musicians. This will mean developing your spiritual, mental, and physical discipline.

Never let love go out of your music. Never lose the deep love you have for jazz. Never allow your intellect to become dull in the performance of your music. Never allow yourself to become lazy in projecting all of your physical energies into the music. Never allow yourself to become complacent about your art. Always strive to do better. Keep seeking to experience more, learn more, and give more.

EGOTISTICAL MUSIC

Egotistical music has no thought of gratification for the listener. It sounds and vibrates only self-gratification for either the composer or the performer or sometimes both. The unselfish composer and performer either consciously or subconsciously bring forth elements in the music that will bring gratification to the listener.

A selfish performer can take the music of an unselfish composer and, by his interpretation, rob it of its ability to gratify the listener. An unselfish performer can take the music of a selfish composer and, by his interpretation, inject the elements that will bring gratification to the listener.

Strive to develop an unselfishness in your compositions and performances. You have been given a talent to share with the world, that all may be gratified by it. You may have a great talent, but if your ego will not permit you to consider the gratification of the listener, your career may suffer and your destiny may be unfulfilled. The unfulfilled composer or performer suffers a terrible inner pain.

Compose and perform your music free of egotism

and with a conscious desire to gratify the listener. This conscious desire in time will become sub-conscious and a part of your natural way. Think of yourself as a channel through which the Divine strives to uplift mankind. What a privileged and honored position you have been placed in. Become aware of the good that you can do through your talents. Once you become aware of and accept this responsibility, there will be no more room for egotistical concepts. Your concepts will expand to gratify and uplift the listener and to lead you to the total fulfillment of your destiny. Strive to write and perform in such a manner that others may be gratified and that you may be fulfilled.

THE FALLACY OF DRUGS AND ALCOHOL IN RELATION TO JAZZ

Some would have you believe that drugs and alcohol help a musician to perform better. All the great musicians that I have had the honor of working with who were into drugs and alcohol performed greatly not because of the drugs and alcohol but, in my opinion, in spite of the handicap of having used them. Drugs and alcohol are no substitute for talent, hard work, and practice.

Some people still believe the old stereotype that all jazz musicians are either drug addicts or alcoholics. True, there were a lot of jazz musicians in years past that were just that, but times have changed. The majority of young jazz musicians today have seen the fallacy of drugs and alcohol. They've seen how drugs and alcohol have distorted the minds, wrecked the bodies, and taken the lives of

some of their musical heroes or idols, and they want no part of it. Drugs and alcohol are just a crutch that men use to cope with certain situations in life. Learn to cope with all situations by having faith in God and in yourself, and you won't need drugs and alcohol.

MUSICAL DISCIPLINE

Music requires dedication, but dedication is of little use without discipline. You can be burning with desire to become a great musician and dedicating your time and efforts in that direction, but unless you discipline yourself and your study habits, your progress will be slow.

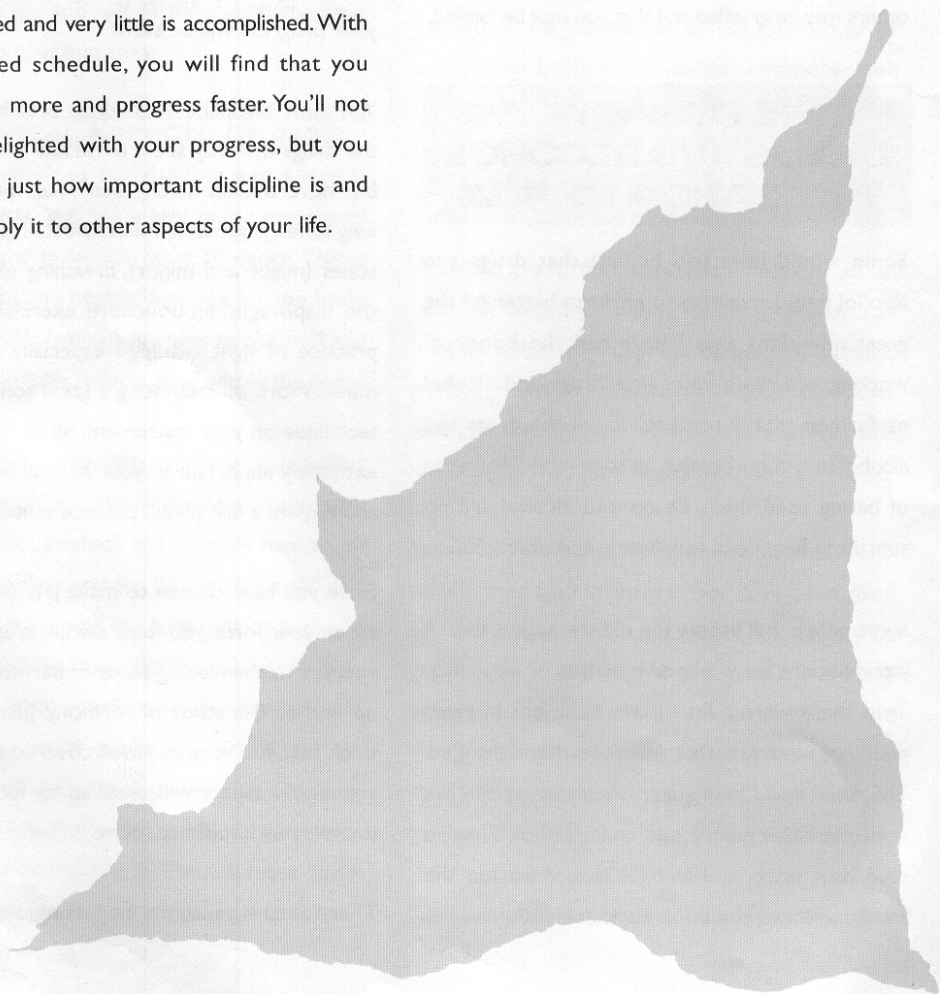
You must discipline yourself to practice some of the things that may seem trivial and boring to you, but nevertheless strengthen your musicianship: long tones, finger exercises, correct finger positions, scales (major and minor), breathing exercises for the diaphragm, embouchure exercises, and the practice of sight reading—especially syncopated music. Work on cultivating a good tone and good technique on your instrument. All these things are extremely important to your musical development and require a disciplined practice schedule.

Since you have chosen to make jazz and improvisation your forte, you must discipline and dedicate yourself to the lifelong study of harmony. There is no end to the study of harmony. Just when you think that you've pretty well covered the subject, some new aspect will crop up to let you know there is much more to learn.

There is always some new conglomeration of

notes that will form a chord that will make your ears say, "Wow, what was that? Let me check that out!" A good harmonic knowledge is absolutely indispensable to one who wishes to become a great jazz soloist. Style, tone, technique, and feeling are all very important aspects, but without a good harmonic knowledge, one cannot expect to become a great jazz soloist.

Study harmony and practice improvising each and every day. Discipline your study and practice habits, for without a disciplined schedule, your energies are scattered and very little is accomplished. With a disciplined schedule, you will find that you accomplish more and progress faster. You'll not only be delighted with your progress, but you will realize just how important discipline is and start to apply it to other aspects of your life.



PLAYING

GROUP UNITY AND DISCIPLINE

INTENSITY, CONCENTRATION, ENERGY, AND FEELING

If you want to become a great jazz musician, you have to inject great intensity, concentration, energy, and feeling into the music you play. You cannot go at it haphazardly; it must be a dedicated effort. Jazz without intensity, concentration, energy, and feeling is like life without love—very unfulfilling. It is unfulfilling to the listener and unfulfilling to the musician if he is really sincere about his music. To use a slang expression, “Do not shuck and jive when playing your instrument.” Music is serious business and demands your intensity, concentration, energy, and feeling, coupled with many other qualifications.

LISTENING TO WHAT IS GOING ON AROUND YOU AND BLENDING IN

When you perform in a group, you must listen to what is going on around you and try to blend in with it. Never allow yourself to get so carried away with your own playing that you forget to listen to and blend in with other musicians. A combo is not just several individuals playing together, but a team, and as such, the individuals must work together for the good of the whole. When every team member listens to what is going on around him and tries to blend in, that blending becomes a thing of great beauty. No time and no use for ego trips here—teamwork is the name of this game.

THE BLENDING OF THE HORNS

When working on the blend of the horns, every aspect must be considered and worked out: intonation,

phrasing, energy, dynamics, and attack. Work on these things with your fellow section mates under the guidance of your leader. These are some of the things that make for uniformity and spell the difference between the average band and the great band.

THE BLENDING OF THE RHYTHM SECTION AND THE PRODDING OF THE SOLOIST

The members of the rhythm section must constantly listen to what is going on around them. They must listen to the band as a whole and blend in with what is going on. They must listen to each other and blend together. They must never get so carried away or absorbed in their own playing that they forget they are part of a team. The only exception to this rule is when a member of the rhythm section is soloing. Then he must be totally absorbed in himself in order to bring the best of himself out in his solo.

Rhythm section players should not play halfheartedly or “pussyfoot” while backing up the band or the soloist of the moment in order to conserve their own energies for the arrival of their solo space. The rhythm section is the foundation and an important energy force that propels the band and the soloist on to greater heights.

All members of the band should strive to inspire each other and add to the total advancement of the band. The horn players inspire the rhythm section, and the rhythm section inspires the horn players. The rhythm section has to swing and

swing loosely. If the rhythm section is a good one and is really “cookin’,” it can spur and inspire the soloist on to great heights, providing the soloist has the ability to stretch out and reach another dimension of his playing. Rhythm section players have a great responsibility to the band as a whole as well as to each individual soloist. They must swing, prod, spur, inspire, and energize. They are the main source of electricity for the band. The horns are also a source of electricity, and when the horns and the rhythm section are “plugged in” to each other, they truly light up the bandstand.

INTONATION

GROUP INTONATION

Work on group intonation. Practice long tones. Work on your embouchure. Work on your breathing. The bass player must play in tune when playing rhythm, solos, and written lines. The drums must be tuned so they bring forth a crisp sound. The piano must be tuned.

SOLO INTONATION

Work on your embouchure, your breathing, and long tones. The bass player can use standard finger positions or substitute positions if it is easier for him to play in tune. Acquiring and maintaining a good tone is essential. Acquiring and maintaining a personally identifiable tone or sound is a large part of making a great jazz stylist by bringing forth another aspect of one’s personal approach to improvisation and phrasing.

PHRASING

GROUP PHRASING

Listen to each other and then phrase together.

Rehearse group phrasing until it is uniform.

SECTION PHRASING

Rehearse the horn and rhythm sections separately and then put them together.

SOLO PHRASING

Study the phrasing of some of your favorite soloists and evaluate your own solo phrasing. Is it “hip,” “corny,” or in between? Work on it.

ACCENTS AND PUNCTUATIONS

GROUP ACCENTS AND PUNCTUATIONS

Group accents and punctuations have to be done precisely together and with the same amount of energy.

SOLO ACCENTS AND PUNCTUATIONS

Solo accents and punctuations are strictly up to the soloist’s discretion and should be done to add flavor and vigor to the solo.

RHYTHM SECTION ACCENTS AND PUNCTUATIONS

Exercise good taste. Know when and when not to punctuate. Don’t overpunctuate and get in the way of the soloist. After each soloist has finished his solo, the drums should punctuate to let the audience know that the soloist has finished his statement and now the band is preparing for the entrance of the next soloist.

DYNAMICS

GROUP DYNAMICS

Rehearse group dynamics with your leader, or with the arranger or composer of the music you are playing.

SOLO DYNAMICS

Solos should start out easy and build to a climax. If you start out too loudly, you have no direction in which to build and nowhere to go.

Don't play too long and overshoot the climax of your solo. If you do, it tends to get boring and loses its impact.

When summing up your solo, don't leave it hanging in mid air harmonically or stop playing in an indecisive manner, leaving the audience to wonder if you really meant to stop at that point, or if you are sure of your performance.

These guidelines apply to the drummer and the bass soloist as well as the horn soloist.

WHAT SHOULD THE ASPIRING JAZZ PLAYER PRACTICE?

In my opinion, when practicing each day, time should be devoted to standard practice procedures such as reading, tone, breathing (long tones), scales, harmony, and finger exercises (technique). Time also should be devoted each day to acquiring a greater harmonic knowledge and a greater improvisational ability. Learn as many songs as you can. Learn the correct melody, harmony, and rhythm to these songs. Practice improvising on the chord changes to these songs. Tape yourself while improvising on these songs, and play back the tape to find where you're making mistakes.

Whenever and wherever you get a chance to go to a jam session to sit in and improvise, do it. If

you can't find a jam session to go to, or a place to sit in and improvise, organize your own jam sessions. There are other musicians just like you who want to get that chance to try out some of the things they've been practicing at home. You should have no problem in getting a jam session together. Practicing your improvisation with play-along records, such as the Horace Silver play-alongs available from Jamey Aebersold, can be very helpful.

If your music teacher does not teach harmony, but is a good teacher of basic music, you may want to continue your basic formal studies with him; but find a second teacher to teach you harmony. If your music teacher teaches basic formal studies as well as harmony, you're in good shape. Of course, if you are attending a music school, you will receive basic formal as well as harmony training. If you are attending a jazz-oriented music school, you will receive basic formal training, harmony training, and a great deal more.

I must say that the jazz-oriented music schools are producing fine young musicians, but I feel there should be more emphasis placed on "the fine art of improvising." These young jazz musicians—men and women—come out of these schools well equipped to be competent section players in big bands or combos, good arrangers, and sometimes good composers. But many are lacking in their improvisational ability. Their harmonic knowledge is often limited as well.

Do you want to be a section player and double on different instruments, work in the studios and play it safe financially, or do you want to become a great jazz soloist? The latter is more daring and, in my opinion, more musically rewarding. The aspiring great jazz soloist should also keep his reading chops up by sitting in with rehearsal bands, or working on gigs that require a lot of reading, but never forgetting that he has made improvising his forte. He will continue to develop in that direction.

RHYTHM SECTION PLAYERS

Bass players, when walking behind a soloist, should play mainly in the lower register to provide a “bottom,” or foundation, for the rhythm section and the soloist, and should not play too many notes. Only one soloist can solo at a time. If someone is soloing out front, you are supposed to provide a solid support, or background, upon which they can most comfortably play. You, along with the rest of the rhythm section, are supposed to inspire and uplift the soloist and prod him on to play his best. Try to become the best rhythm player and timekeeper you can, so that you—along with the rest of the rhythm section—will inspire the soloist to greater heights.

It is also great fun to be a part of a “swingin’, cookin’” rhythm section. Leave the flurry of technique for your solo space and keep it simple, swingin’, and in the lower register when you and the rest of the rhythm section are backing up a soloist.

Drummers and piano players also should not get

too carried away with technique when backing up a soloist. Save that for your solo space. Learn what fun it is to be a part of a supportive rhythm section. In backing up a soloist, swing; don’t play too many notes. Leave some space in the music and concentrate on trying to “feed” the soloist the best rhythm and harmony that you can to help him play his best. Do these things and you’ll be delighted at the overall result, and the soloist will be delighted with you and the rest of the rhythm section.

THE RIGHT ATTITUDE TOWARDS PERFORMING

When performing before an audience, always give 100% of yourself. In fact, whenever you play your instrument, whether it be in front of an audience, at a recording session, at rehearsal, or practicing at home, you should always put your “all” into it. Once you get in the habit of putting your “all” into it every time you play, you develop a more consistent level of performance.

Of course, the people with whom you perform either add to or detract from your level of performance to some degree. That is why you should always strive to associate yourself with top-flight musicians; however, this is not always possible. Strive to sound your best and give 100% of yourself and your talents always—no matter what the caliber of the musicians with whom you find yourself playing.

Consistency of performance is a must if you wish to make a name for yourself as a great jazz player. You cannot be “hot” tonight and “cold” tomorrow night, “hot” this performance and “cold” the next. All of the truly great-name jazz

players can be called upon to produce at any time, anywhere. That is why they are in demand and are always working. If you strive to become a great jazz soloist, you must be consistent in your solo performances. We are all human and cannot be at our absolute peak each and every time we perform, but we must set high standards for ourselves and not fall too far below these standards. High-level consistency of performance is what makes and sustains the great jazz soloist and propels him on to stardom.

THE RESPONSIBILITIES OF A SMALL COMBO JAZZ PLAYER

CONDUCT

Hopefully, you will find employment with a person who has had years of experience in the music world—a person from whom you can learn much and a person you respect both as a musician and as a leader. Whether or not this is the case, your conduct should uplift the image of the group with which you are working. You, and all the fellow members of your group, should regard the group as your musical family and strive for teamwork and togetherness.

PUNCTUALITY

Punctuality is crucial in the music business. Tardiness on your part can wind up costing your employer extra money, as well as being an imposition on him and all the other band members. Nightclub owners frown on and impose fines for tardiness. Recording and rehearsal studios are rented by the hour. Planes, trains, buses, and taxis do not wait for tardy people. The chronically

tardy musician is charged a fine every time he is tardy—and eventually is fired.

DEPENDABILITY

Your leader depends on your good conduct, your punctuality, and your musicianship to make the band a truly great band. He depends upon you to deliver, produce, and give a great performance each and every night, each and every show. He depends on everyone in the band to work as a team. He depends on you as a soloist to perform at your top level at all times and to give to the music and to the audience all you have. Your reputation as a musician with your leader, with other musicians, and with the general public depends on these things also. Many are looking to you for much. Don't disappoint them or yourself.

STAGE DEPARTMENT

Rules and regulations regarding stage deportment should be defined and maintained by the band leader. Every leader has his own conception of how the band should look and act while on stage. The band leader strives to present the band in its most favorable light. Therefore, each musician in the band should adhere to the rules and regulations set forth by him. I, as a leader, do not allow smoking or drinking on the bandstand. I feel it is disrespectful to the audience. People pay good money to come and see and hear you perform—not to see you smoke or drink on the bandstand. You have plenty of time for that during the intermission.

The leader should define the manner in which the band should dress, and the musicians should come to the gig dressed accordingly. The band

should present an image of total organization that will make it stand out as something unique when compared to other bands. Of course, the uniqueness of a band is established primarily by the originality and quality of the music it plays and the originality and caliber of the performers who play that music. But an important part of their uniqueness is their stage deportment.

Don't overlook this matter. It helps the audience to distinguish the pros from the amateurs. Strive continually to elevate your level of professionalism in every aspect of your musical career.

THE RESPONSIBILITIES OF A SMALL JAZZ COMBO LEADER

The small jazz combo leader wears many hats and has many responsibilities. Often he is leader, musician, performer, composer, arranger, road manager (booking hotels, making travel arrangements, figuring and deducting taxes from salaries), and, occasionally, booking agent. In some instances, finances make it necessary for the leader to do all these things himself. Some leaders just prefer to handle all these details, with their motto being, "If you want something done right, do it yourself."

The leader should look upon his musicians as members of his musical family and upon himself as the father of that family. He should strive to nurture a feeling of love, togetherness, and teamwork within his musical family. He should strive to keep their minds stimulated with good, challenging music to perform. He should see that their financial needs are taken care of. He should strive to groom and

cultivate his musicians to grow into leaders in their own right. He should never allow complacency to creep into his musical family. He should always strive to have better musicianship, better music, and a better band.

The leader often assumes the role of father, friend, boss, teacher, advisor, counselor, and psychologist. This role demands a compassionate and empathetic heart, which all leaders should have, or learn to cultivate. If a leader is new and just starting out, he has to build a good reputation for himself and should be able to count on his sidemen to help him build that reputation. If a leader has been in the business for a while, he has to maintain and try to surpass the good reputation that he already has. He should be able to count on his sidemen to aid in the building of his reputation; it also is an aid in the building of the sidemen's reputations.

Cooperation, teamwork, and a family atmosphere are essential with the continued cultivation and upgrading of our talents. A leader has many responsibilities to his musicians, the audience, and the music he loves. All of these responsibilities should be honored by him so that he may truly become a great leader of men, a blessing to his audience, and a propellant to the music he loves and to which he has dedicated his life.

TAKING DIRECTION FROM YOUR LEADER

As a sideman, always remember that your purpose is to perform the music of any band in which you are playing to the very best of your ability, and in the manner in which the leader directs. If you are

a person who cannot take direction, you have no business being a musician. Most jazz band leaders only give direction on how the arrangement should be played, leaving you free to play your solo as you see fit.

Solos should be played in the same mood of the song the band is playing. If the band is playing "funky blues," you shouldn't play a "hip/slick" solo, but rather a "funky" solo. If the band is playing a "hip/slick" tune, you should play your "hip/slick" ideas. If the band is playing a pretty ballad, you should play a pretty solo with plenty of feeling. If the band is playing a Latin number, you should try to inject that mood into your solo.

Elsewhere in this course, help is given to aid the aspirant in the construction of his solos so that he may know, and learn, the tricks of the trade used by the old pros.

If a leader who has been in the music business for a while and has much experience to his credit should decide to take you under his wing, giving you guidance and helping cultivate your talent, be grateful. Listen to and accept the tips he gives you, and work on whatever he tells you needs to be perfected. This type of guidance can be a great help and is not always given.

Some leaders will just fire you and hire someone else who already knows the "tricks of the trade." However, if a leader takes time to tell you these things, it means he sees potential in you and wants to help bring out the best of your talent. Be on time for gigs, rehearsals, and all traveling

arrangements. Continually being late will eventually get you fined for tardiness or fired.

GROUP EFFORT AND SELF-DISCIPLINE

One has to exercise self-discipline in order to establish a total group effort. Often one has to play a repetitive musical part that may border on monotony in order to establish a mood or a certain feeling throughout the song that the composer or arranger wishes to maintain. This should not be looked on as stifling one's creative abilities.

Very often the repetitive monotony of one or more than one players' parts gives greater creative freedom to the remaining players, as in modal and other forms of playing, where a mood is being established throughout. A good composer or arranger uses these devices for very specific reasons. Discipline yourself to play what is written or requested, or what is needed and essential to the music as given by the composer, arranger, or leader. Disciplined playing does not stifle your creativity, but rather stores it up for release at the appropriate time.

One who lacks discipline in his performing and practicing methods does not become a complete musician and will eventually run the risk of being dropped out of the band because of this. Remember, until you become the leader of your own band, your leader has direction and control over the music and the musicians in the band. Accept his or her direction and control and work hard to help make the band a great success while striving to project yourself as a great soloist.

In doing these things, you will be helping yourself to become a “name” sideman and, eventually, a leader, if you so desire.

GROUP EFFORT AND SELF-DETERMINATION

When playing in a group, you must unify and harmonize with the group and with all of their concentrated efforts in order to project that group in its most favorable light. You should also project yourself in a most favorable light. If the total concentrated efforts of your group are lacking, or there is a lack of effort on behalf of or a weakness in any one player, you must do your best to overcome that lack and still give your all—not only for the sake of the group, but to project yourself in the most favorable light.

The audience is watching and listening to the solo performer as well as to the performance of the group. You must rise above every limitation and press on to build your own reputation as a great soloist, regardless of any limitation. You must not blame others in the group for your lack of projection. A great soloist accepts no limitations and blames no one else for his lack of projection, because he is determined to overcome all obstacles and rise above the situation to project himself and build his reputation.

The acceptance and utilization of these principles helps to change the amateur into the pro, the mediocre into the great, and the sideman into the leader. Don't blame your lack of projection on anyone else in the group. Don't bring your personal problems to the job. Leave them at

home. When you come to work, be prepared to take care of the business at hand, which is to produce great music.

Become the great soloist you want to be. No other person can detract from your greatness if you are determined to rise above each situation and project yourself as the soloist who demands attention. Change your attitude. Don't be a “musical leech,” waiting to be inspired by other great players in the group. You must inspire yourself, project yourself, and seek to make yourself one who will inspire others. Quit blaming others for your lack. Get with it and project yourself.

MELODY, HARMONY, AND RHYTHM IN RELATION TO PERFORMING

MELODY

Always have a great respect for the melody you are playing. Do not be content to play it haphazardly. Play it with feeling, respect, and with a lyrical sense. You may interpret it in your own way, or in the way your leader wishes, but do not rewrite it as you play it.

HARMONY

Playing correct harmonies is absolutely essential. There is nothing more distressing than listening to someone play incorrect harmonies on a song. It is an insult to the composer, an assault on the ears of the listener, and a sign of very poor musicianship. Either the musician has tin ears or is very lazy and does not take the time to learn the correct harmonies. Or, perhaps, he doesn't have the ability to play the correct harmonies.

In improvising, you need to develop your ability to have your improvisational ideas connect from one chord progression to the other. It is not the function of this book to teach basic harmony. Anyone who studies this book should already have this basic knowledge.

RHYTHM

We all know how essential it is to keep time, or a steady beat. This beat must not be metronomical, rigid, or stiff. It must flow loosely. This applies not only to the drummer, but to all members of the rhythm section. The beat must swing loosely and freely. It is quite challenging and fun to experiment from time to time with different rhythms, time signatures, and key signatures that the average jazz musician does not deal with, for it broadens your scope.

Rhythm is the backbone and foundation for any band, and it must be as solid as the "rock of Gibraltar." To be a part of a cookin' rhythm section is so much fun. The only thing that is more rewarding is to be part of a totally cookin' band.

MUSIC REQUIRES EMOTIONAL, INTELLECTUAL, AND PHYSICAL ENERGY

Emotional, intellectual, and physical energies must be balanced to bring forth the best music from within oneself. Music lacking in emotion fails to soothe the soul of the listener. Music lacking in intellect fails to stimulate the mind of the listener. And music lacking in physical energy fails to invigorate the body of the listener. As a listener and performer, I

prefer all three of these energies to be balanced; but I must confess that I thoroughly enjoy music that lacks intellectual energies, providing the emotional and physical energies are strong. On the other hand, intellectual music lacking emotional and physical qualities leaves me cold. Technique is a wonderful enhancement to a performer, but used indiscriminately and without the aid of the emotional, intellectual, and physical balance, it can be a bore.

When playing any instrument, classical or formal training is a necessity. To become a great performer, you must add the personal qualities of emotion, intellect, and physical energies. When you perform, put your heart, soul, and spirit into it—especially when you improvise! Try to open up your mind to new and unique melodic, harmonic, and rhythmic approaches. Dare to be different! Take some chances. Don't always play it safe. Remember the old saying, "Nothing ventured, nothing gained." Don't go off the deep end and overdo it, but try to stretch your imagination. I've never heard a piece of music that sounded overly emotional to me, but I've heard many pieces of music that have sounded overly intellectual, which left me cold and indifferent to that music. Occasionally I hear music that is overly physical, and too loud and boisterous. This also turns me off.

The physical energy needed for your instrument does not come from or project to the audience or your fellow musicians by turning up your amplifier. It comes from within your body and the way in which you attack your instrument. The determination that you project into your playing brings forth the physical energy or pulse needed

to project the music forward in its strongest and most positive way.

Classical techniques are valid and should be learned and applied. Once learned, other more personal techniques must be added and used in conjunction with the classical techniques. One who strives to become a great soloist must cultivate his or her emotional, intellectual, and physical energies to a point of balance. Remember, music with emotional and physical energies can be appreciated by many people, even though it may be lacking in intellect; but music lacking emotional and physical energies—though it be highly intellectual—has little appeal to most people. Try to get a good balance among these three energies so that you will become a great performer, bringing forth greater blessings through your music to uplift the people of the world.

CONSISTENCY

Whether an artist is a musician, a writer, a poet, an actor, a painter, or a sculptor, he must maintain a high level of consistency if he is to become and remain a true artist. It is not an easy task to accomplish. It consists of constant study, constant practice, and most of all, in my opinion, constant determination—determination to keep your art at the highest level possible at all times.

There will be those rare moments when your art rises above the highest level of consistency that you have set for yourself. In those moments, you will experience a sense of great self-satisfaction. Don't allow yourself to linger too long with this self-satisfaction, lest you get an inflated head and

think that this greatness is coming from you rather than through you.

There will also be those rare moments when your art sinks far below any level of consistency that you have set for yourself. In those moments, you will experience great despair. Don't allow yourself to linger too long with this despair, or you will get into a slump that is difficult to escape.

Talk to yourself and condition your mind to rise up out of that slump and find your way back to that high level of consistency that you so wish to attain and sustain. You, as an artist, must seek to attain and sustain it, for when you do, you become a channel through which love, beauty, and solace may be beamed forth to humanity.

SOLO CONSISTENCY

If you want to become a great jazz soloist, you cannot be satisfied with playing a great solo occasionally. You must strive to play a great solo every time you play. Practice improvisation daily; study harmony, chord changes, and the different inversions of chord changes. Pick a tune that you like and practice improvising on it, but make sure you are using the correct chords when you improvise. Don't let your solos fall under the category of "mediocre," or "adequate." Strive for stimulating, energetic, and unique solos filled with original harmonic and melodic ideas. Put as much feeling and emotion into your playing as possible. Work on tone, technique, and style. They are important. High consistency of solo performance is what makes the jazz soloist a great jazz soloist in the eyes and ears of the public, for he can

always be relied upon to produce, giving a sterling performance.

When improvising, never be content to merely pick and nibble at the harmonic meat of the composition that you are playing. Know the harmonies of the song inside out. Learn, absorb, memorize, and practice the correct harmonies to the song. You want your solo to be interesting, fluent, and harmonically correct.

Although tone, technique, style, melodic conception, and rhythmic conception are all important factors, the great jazz soloist is essentially a master of harmony. He paints pictures with harmony as an artist paints pictures with oils. Of course, the feelings, emotions, and soul of the jazz soloist have to be blended with other elements in order to bring forth a truly great performance.

Although technique is important, the most important factor is not how many notes you can play in a given space of time, but how valid and correct the notes are that you do play, and how much feeling you put into them. If you can successfully combine these requirements, along with all the other requirements given in this course, you are surely ready for an audition with any band.

IMPROVISATION

Nine tenths of jazz playing is improvisation. For this, gaining a profound harmonic musical background is essential. You never master harmony. Regardless of how many years you have studied it, or continue to study, there is always a new combination of sounds or notes to delight your ears once you

have discovered it. Harmony is like Eternity and Infinity: We live in it, and we know it in part, but we never come to know it completely. There is always more harmony to learn. There are infinite ways in which to combine notes to bring forth beautiful sounds.

In practicing improvisation, seek to have your improvising connect from one chord progression to another. Your ears will tell you when you are connecting and when you are not. In my opinion, improvising cannot be taught. Harmony can be taught. Technique can be taught. Guidelines to the approach of improvising can be given, but the actual act of improvising is such a personal matter that you must discover and cultivate it for yourself.

In your formative years you can, and should, learn by modeling yourself after your idols. After you have passed your formative years and are ready to approach improvisational maturity, you should shake off the influence of your idols and find your improvisational self—your own style, your own identity.

Harmony, harmony, harmony is the key to becoming a great jazz improviser. Technique also plays an important part; you must have the technique to execute your harmonic ideas. But without the harmonic knowledge, your technique is useless. You should study the works of the great jazz masters to learn from and be inspired by them.

As I write this, the caliber of improvisation in the majority of young jazz musicians, in my opinion, is at an all-time low. My hope in putting these

thoughts on paper is to guide and inspire the young jazz musician to make of himself a great improviser, a great soloist, a great stylist, and, eventually, a great leader.

Young jazz musicians have allowed the instant fame and fortune of more commercial forms of music to rob them of their incentive to progress musically by working with bands that pay them less money, but offer them a wealth of experience and training and a chance to grow musically. The young musician no longer is content to "pay his dues" and come up through the ranks. He wants instant success, and, as a result, his talents suffer.

What it really boils down to is how much you love jazz and how dedicated you are to it. If you don't love jazz with all your heart and soul, and if you have not dedicated your life to it, then what I've written here is not for you. But if you do love jazz with all your heart and soul and have the courage to dedicate your life to it, the words that are written here will be of much help to you. Set your musical goals and go after them. Jazz can provide a comfortable financial lifestyle for those who make themselves great jazz players.

If you are not practicing the right things the right way in terms of improvisation, you are wasting precious time and getting nowhere. You must be concerned with the correct notes in a chord when improvising, but not to the extent that you are not aware of the importance of making the improvisation flow within the chord, and from one chord to another in a melodious sequence that has some meaning and depth of feeling to it.

You are recreating a whole new melodic line on a set of chord changes to a composition. Will the composer of the written composition approve of your improvisation on his chord constructions? Will you have enhanced his harmonies or butchered them? Will the audience approve of your improvisations? Will your fellow musicians approve? Will you have created a new and even more beautiful conception of the tune in question by your improvisation, or will you have committed a sacrilege and desecrated the song by the use of wrong harmony, with unflowing and unconnecting lines that have no melodic value?

Go to the piano and learn keyboard harmony. Apply this harmony to your particular instrument. Practice improvisation daily. Practice making these harmonies or chord changes connect in a flowing, melodic way when improvising. Use your tape recorder to tape your improvisations and play them back. Scrutinize them. Don't practice improvising by ear without knowing the chord changes upon which you are improvising.

If you have an extremely good ear, you may be able to grasp the correct chord changes without knowing them to begin with, but there are many songs that will throw you a "harmonic curve" and will not be discernible to your ear alone. Ear training is good and should be practiced to a certain extent, but to actually know the chord changes is the safest and surest way.

If you really want to become a great jazz improviser or soloist, get busy, because it will take a lifetime of dedication. Once you have begun to successfully

learn the art of improvisation, you must work on your own original style.

FORMULATING YOUR OWN ORIGINAL STYLE

God has given everybody some spark of uniqueness. Some people do not have to search for it because it just seems to appear in a natural way. Others may have to take time to search themselves for this spark of uniqueness so that they may find and further cultivate it. One thing is for sure, and that is that we all have "it," whether it be discovered and cultivated or not. The search for your own style is a very personal one, and no one can help you with it. There comes a time when, after being inspired by certain great musicians and being influenced by them, you have to set those influences aside to find your own original way or style. You should then look for any traces of originality in your playing and try to further develop and cultivate these aspects. With time, practice, and faith in your own ability, your individual unique style will start to manifest itself. What a joy it will be to your ears and to the ears of the world!

HOW MANY CHORUSES SHOULD I PLAY WHEN I TAKE MY SOLO?

All of the great soloists in jazz history could make profound musical statements in a short space of time. It's not how long you play, but what you play in the space of time you do play. The attention span of your audience is limited. Remember, there will probably be other musicians soloing on the same tune on which you solo.

Leave some time for them to play and don't go selfishly ego-tripping and "hog" all the solo time. You run the risk of boring your audience and offending your fellow soloists. It's wonderful to master the technical aspect of playing your instrument, but you shouldn't flaunt it. It's not how fast or how many notes you can play in a given space of time, but the feeling and the creative imagination that you successfully bring forth through your solos that really count.

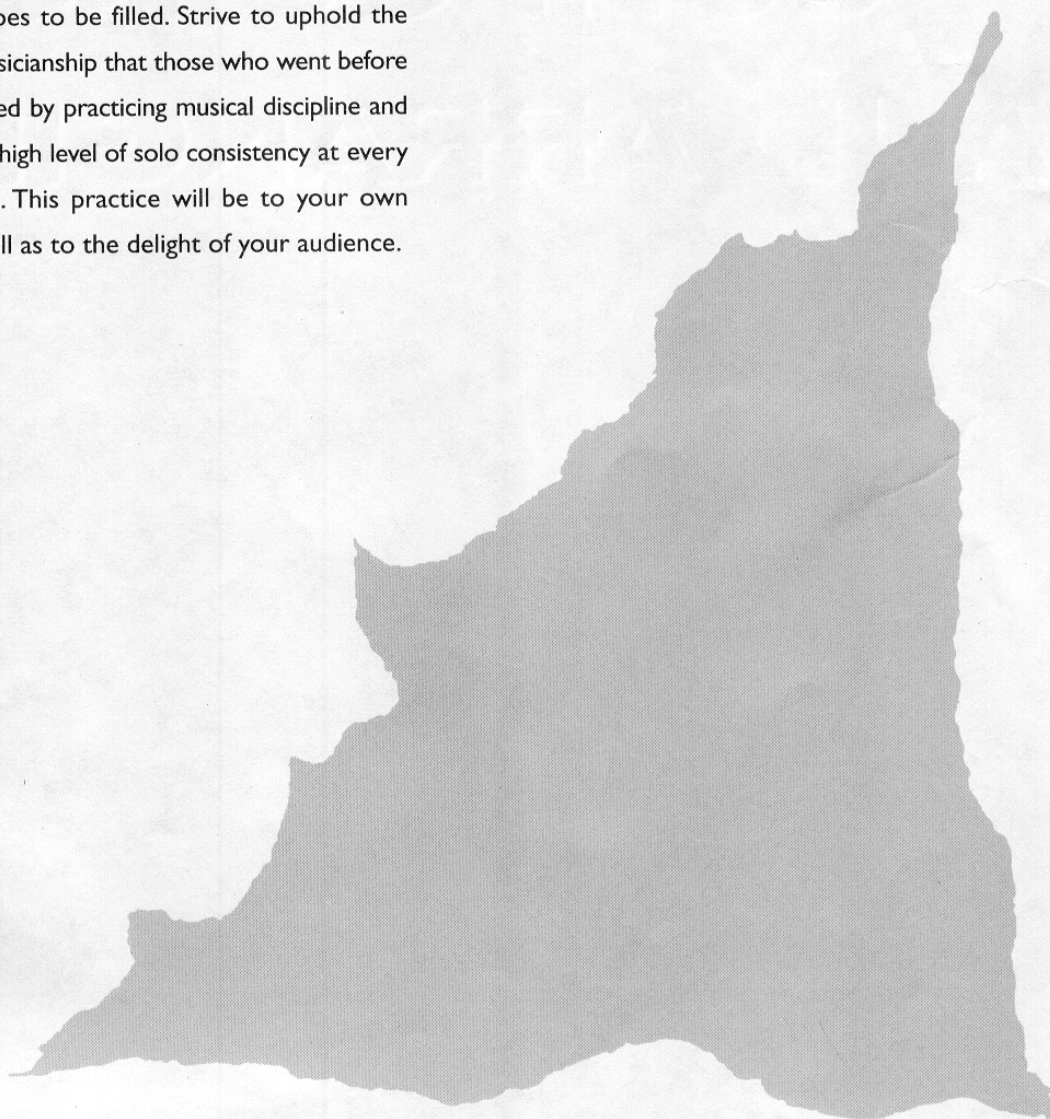
You must experiment with harmonies and rhythms, putting your very soul into the process. Many soloists overplay, soloing way past the climactic point of their improvisation, and, therefore, create boredom for their audience and their fellow musicians. How many choruses should one play? As many as it takes to reach a climactic point as long as each chorus continues to build and you are saying something. Remember, however, that all the great master jazz solo performers can do this within a short span of time. You can drag everybody else in the band—as well as your audience—right out of the groove by overplaying. Learn to quit when you're ahead. In other words, quit when you have reached your climactic point. Don't stay out there soloing forever if you are not saying anything. Cut it loose and give it to the other guy. As I have stated before, and will continue to state, knowing your harmony is crucial to great improvising.

THE ADVENTURESOME SOLOIST

Always seek to stretch your imagination harmonically and melodically. You should not be afraid to venture

forth and take some chances as you mentally formulate your improvisations. With an ever-increasing desire for an accumulation of harmonic knowledge acquired at the keyboard and applied to your instrument, experimentation should not be a chance affair, but a beautiful, positive, and harmonically accurate experience.

The caliber of the young jazz soloist today is not on a par with what it was yesterday. This statement is not meant to "put down" the young jazz soloist of today, but to inspire him or her to greater heights. Those who went before you left some big shoes to be filled. Strive to uphold the caliber of musicianship that those who went before you maintained by practicing musical discipline and striving for a high level of solo consistency at every performance. This practice will be to your own delight as well as to the delight of your audience.



COMPOSING & ARRANGING

COMPOSING

In my opinion, composition cannot be taught. One can be taught to notate, but not to compose. You can be guided in the ways of the composer, but you have to teach yourself how to compose. You either have the natural talent for it or you don't. If you have the natural gift of composition, then you should get busy and cultivate it to the fullest by disciplining and expanding your practice hours. Study the compositions of your favorite composers. Analyze them; take some of their methods and revamp them to write in your own original way. Do not copy them verbatim, but be influenced and inspired by them while endeavoring to "do your own thing."

Inspiration can come from anything and everything that surrounds us in life. Be open to all of life's experiences and use those experiences that are most profound and meaningful to you for inspiration in writing your music. You have to have enough knowledge of music to enable you to write down what you hear in your head. Indeed, often you hear the whole composition in your head, including melody, harmony, and rhythm. All you have to do is go to the piano, find it, and write it down. Sometimes a composition will come in segments. You will get a rhythmic pattern to build upon and then go from there, or you will get a set of chord changes that intrigues you and then you can complete your composition. Sometimes a melody will flood into your head, and you will strive to find the right harmony and rhythm to go with it. No matter how it comes in, it is always fascinating to get involved in the whole creative process of music composition.

If, when you finish your composition you are pleased with it and all is well and good, test it by playing it the next day or a couple of days later. If you are still pleased with it, then you will feel you have written a good composition. If you're not pleased with it, then get to work on a rewrite or scrap it.

Simplicity in composition without being trite is a very difficult thing to attain, but once attained, it will bring forth many compositions that are retainable in the minds of your listeners and will not only present the musicians with an enjoyable piece of music to play, but one that is not too difficult to master. This is not to say that we should not be adventurous in our compositions and vary from the norm. Variance from the norm stimulates interest in the listener as well as the musician, as long as that variance is not too difficult for the listener or the musician to deal with.

ARRANGING

When arranging for a small combo jazz group, you have to be very selective in your harmonization. Since you only have a certain number of instruments to write for, you must pick and choose from each chord the harmonies that will make your small group sound as large as possible. This is a matter of using your ears and your judgment. Do not get locked into using the same harmony intervals on each chord throughout the composition. Let your ears, judgment, and taste direct you to the harmonies that sound the fullest and prettiest. There may be instances where the same harmonic intervals will sound best throughout the whole composition—but this is not always true. When

writing for small combo, a good rule to follow in deciphering which harmonies sound the fullest is to use only the bass line on the piano (that is, the roots of the chords) when trying out harmonies for a small group of horns. The harmonies that sound the fullest with the bass line alone (in the absence of the full chord you are harmonizing) will surely sound fuller when the pianist adds the full chord.

In writing your small combo arrangement, you should say to yourself, "If the piano player doesn't show up for the gig, would this arrangement still sound reasonably full?" If the answer is yes, then you have an arrangement for small combo that sounds full for its size. If the answer is no, then get busy at reharmonizing your arrangement. Not all melody lines need to be harmonized. You may choose to write your melody, or some portions there of, in unison. You may choose to use counterpoint, counter melody, or counterharmony. There are times when convention is appropriate, and there are other times when convention is a drag. Use your own discretion.

Do not be afraid of dissonance as long as it relates to the chord you are using. There is a harmonic dissonance that sounds a little weird, but yet beautiful, and relates to the chord. Then there is an unharmonic dissonance that just sounds weird and doesn't relate to the chord. Much like the problems of life, all dissonances can be resolved in some way or another. It is always great fun and often musically educational to discover the ways to resolve them harmonically. I prefer harmonic dissonances that sound a little weird yet beautiful, and relate to the chord, or chords, I'm using.

Whatever time signature or rhythmic beat is used, it should fit the mood of the composition you are arranging. In composing your melodies and arranging your harmonies, a rhythmic conception will usually suggest itself to you, which you may prefer to change at a later date. You should make sure that your rhythmic conception is compatible with your melodies and harmonies and that it will enhance and propel them along. You may use straight rhythm or, in some instances, counter rhythms. But whatever you use, you must enhance and propel your melody and harmony so that they reach the body, mind, and soul of your listener.

INTRODUCTIONS, BACKGROUND ACCOMPANIMENT, INTERLUDES, SHOUT CHORUSES, AND TAG ENDINGS

Use of written introductions or verses in your compositions and arrangements is a matter of personal taste, as are interludes, background accompaniment, shout choruses, and tag endings. If you use any of these additions in your compositions and arrangements, they must be used because you sincerely feel they enhance the music—not just for the sake of doing them.

Introductions and verses should smoothly lead into your melody, both melodically and harmonically. Background accompaniment should be used only if it enhances the music and should never get in the way of the melody, the singer, or the soloist. Interludes can be used to introduce a soloist or singer, or to go from one segment of music to another or from one mood to another. An interlude is usually a short musical phrase that leads from one segment of music into another. It must flow

melodically and harmonically from one segment of music into the other, enhancing and introducing a new element. Shout choruses should be used when you feel it is necessary to add momentum to bring the music to a climax. It should be remembered that shout choruses are a variation on your original theme and should also be melodious. These shout choruses are usually written within the framework of the tune's original harmonic structure, but this does not have to be an absolute rule. When a totally different harmonic structure is used for a shout chorus, the shout chorus takes on the character of a long interlude. Tag endings should be used at your discretion if you feel your melody ends too abruptly or if the addition of a tag will enhance the arrangement. Tag endings should be melodically and harmonically compatible with your composition and arrangement. Do not try to force a square peg into a round hole. If it doesn't flow, sound, and feel natural, don't use it; write another one or do not use one at all.

MELODY, HARMONY, AND RHYTHM IN RELATION TO COMPOSING AND ARRANGING

MELODY

Melody should be catchy, easily retained, uplifting, and have a sense of beauty and depth to it. Melodies should not be altered by the performer. They can be interpreted in many different ways but should not be altered. Melody should uplift people, getting them involved in the music and putting them in a happier, more loving state of being.

HARMONY

Harmony is the foundation that supports your melody, and it must be accurate and supportive. Harmonies under a melody may be altered from the given original when you feel that the alteration enhances the interpretation of the melody. This must be done with taste and with great respect for the melody as well as its composer. Ask yourself, "Would the composer be pleased with this alteration? Does it truly enhance the melody?" Beautiful harmonies not only enhance a melody but feed the minds and the souls of the listeners with great beauty.

RHYTHM

The chosen rhythm for a composition should be appropriate to its melody and harmony. This is the decision of the composer, which can be, and often is, altered by the performer and his interpretation of the song. Rhythm affects our bodies according to its pulse and leads us to dance, exercise, or just groove inwardly.

THE ASPIRING COMPOSER AND MUSIC PUBLISHING

If you have the gift of composition and aspire to be a prolific composer, you should consider starting your own publishing company. All of the major and most of the minor record companies have their own publishing companies and would like you to place the original compositions that you record for them with their company. This means that you would get half of the royalties and the publisher would get the other half. This also means that since the publisher is the record company, they would only have to pay one half of

the statutory royalty rate. In addition, if someone else records those compositions that you've placed with them, they split the royalty with you.

If you are a newcomer and not an established artist, it may be advisable to place a few of your compositions with their publishing company. One usually has to give up something to get one's foot in the door. You could suggest giving them some of your compositions and keeping some in your company. As you grow in popularity and sell more records, eventually you can insist that all your compositions be licensed through your company.

Your songwriter publishing royalties will help sustain you through those periods where there are no gigs and also help to secure your financial future. Any competent lawyer can get your publishing company set up for you. It's not that costly to set up or operate. You can operate it right out of your home or apartment. If you are considering making composition a major part of your career, I strongly recommend you start your own publishing company. Pick a suitable name for your company, submit it to your lawyer, and let him get your company established. As the years go by, you'll look back and be glad that you did. You will have 100% control of your music.

THE BUSINESS OF MUSIC

LEARNING ABOUT THE BUSINESS SIDE OF MUSIC

There are many good books devoted to the business aspects of music. Get them. Read them. Study and learn how to protect your rights in making business deals, in signing contracts with club owners, concert promoters, record companies, booking agents, managers, and film and TV people, in the copyrights pertaining to your music, and in many other important business details. Don't leave these details to chance and get "ripped off." Read all contracts thoroughly (including fine print) before submitting them to your lawyer and deciding whether to sign or possibly how to revise the contract. When you and your music become increasingly popular, you will have to obtain the services of a booking agent and, quite possibly, a manager. Look for someone you can trust to help you handle your affairs successfully. Music is a business. Be a great musician and, at the least, a good businessman.

WHAT KIND OF LIVING CAN I EXPECT TO MAKE IN JAZZ?

In order for man to be truly happy and at peace with himself, he needs to have a sense of fulfillment—a sense of purpose! Man has to be as happy with his work as he is with all other aspects of his life. The criterion for a happy life is not money, but the fulfillment of his heart's desires, which eventually means the cultivation and use of his talents. I do not mean to "downplay" money—it is important that you make money to

support your family and yourself. But your principles, integrity, sense of fulfillment, sense of purpose, and goals should be placed above money in order that you live a truly happy life.

God and jazz have been very kind to me. I have never had to go without. In my earlier years, my lifestyle was a bit less affluent than it is today, but I never went without—I was happy doing the work I loved and am still as fulfilled doing it. In the long run, there is a lot of money to be made in jazz. Although more commercial forms of music provide larger and more immediate finances, jazz can be financially rewarding for those who become important jazz musicians.

Gigs, recording dates, composing, arranging, television, radio, publishing, and teaching all pay good money. Make of yourself the caliber of jazz musician that will always be in demand. First make of yourself a leading sideman, a great soloist, and then, if you so wish, a great composer, arranger, or leader.

Leading soloist composers and arrangers who have made a name for themselves in the business can demand and get more money. We are aware a band leader earns more money than his sidemen. Jazz can be financially rewarding over the long run, but in the formative years, you have to make sacrifices for the music you love. How much do you love jazz?

WHAT INCOME TAX DEDUCTIONS MAY A MUSICIAN CLAIM?

There are several income tax deductions that a

musician may claim. Below is a partial list. If you are a member of a musicians' union and, as such, a member of The American Federation of Musicians, you will periodically receive their newspaper, The International Musician. Every year around income tax time they usually publish a listing of deductions that musicians may claim. If you are a working musician and have to report income each year to the IRS, here are some deductions that you may claim:

1. repairs to instruments;
2. cost of brand-new or newly purchased used instruments;
3. sheet music, music folios, music study books, music manuscript paper, and music score paper;
4. phonograph records, CDs, and blank and prerecorded cassette tapes;
5. cost of food, laundry, and dry cleaning when out of town on business;
6. cost of taxi or bus fare to and from your hotel when out of town on business;
7. cost of transportation when traveling out of town on business if it is paid by you and not by your band leader or the club owner;
8. cost of hotel when traveling out of town on business if paid by you and not by your band leader or the club owner;
9. cost of band uniforms if paid by you and not by your band leader.

These are all legitimate deductions that are related to your work.

Be sure to save all your receipts in case of an audit. Keep a daily diary of all your expenses while out of town on a job.

CODA

A PLEA FOR GREAT NEW YOUNG JAZZ SOLOISTS

What has become of the young musicians' commitment and dedication to become great jazz soloists? It's a more difficult road to travel than just being your average qualified musician, and not every musician is qualified to become a good or great jazz soloist. But the joy one brings to oneself and to the public as a result of being a great jazz soloist is indescribable.

One has to make a study of harmony as it relates to each song to be improvised upon and practice improvisation every day. Some have a natural gift for this and others don't, but all who pursue it must spend a great deal of time in study and practice. The jazz world needs a new supply of great soloists to help keep the music alive and moving forward.

If you have some desire in this direction and you feel you have the natural ability, then you should make a commitment in this direction and dedicate yourself to the highest cultivation of this art that you can possibly bring forth through yourself.

Make a study of the great jazz soloists of the past and present. The eventual fulfillment that you will receive will more than repay the effort, and you will be instrumental in keeping jazz and improvisation—the most important element in jazz—alive. I thank you and bless you in advance for your sincerest commitment and dedication to this great art form. Long may it live and bring forth blessings to the public and to those who perform it.

HOW MUCH ARE YOU WILLING TO SACRIFICE FOR JAZZ?

Do you love jazz enough to make a sacrifice in order to play it? Sorry to say, it is not the music of the masses. We pray that one day it will be, for we who love and play it make financial as well as other sacrifices in order to play the music we love and to have the privilege of performing it with some of its greatest exponents.

Do you love jazz enough to make these sacrifices? All the great masters of this music made great sacrifices! Their names have gone down in jazz history, and their contribution to our music will always be remembered. Without their contribution, the music wouldn't be what it is today, and today's jazz players wouldn't be what they are today. Are you willing to make the sacrifices they made to play the music they loved? Do you have the courage and the daring they had? Do you want to become a great exponent of this music? You cannot play it safe and have courage and be daring at the same time. You must be willing to take some chances. What kind of "guts" do you have? If you truly love this music, be willing to make any necessary sacrifices. Forge ahead to become one of the innovators of this music. The rewards may take a little time in coming, but they will definitely be there if you are willing to make those sacrifices for the music we all love. The rewards will be threefold: spiritual, mental, and material.